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of the whole is conveyed. American possessors of his works are to be congratulated on their acquisitions.

When this tribute is paid to Thaulow's genius, however, it is to be deplored that his success led him to an insistent repetition of the same theme, a duplication of the same effect, to such an extent as to put upon his work the stamp of commercialism. One is impelled to ask in his case, as in many others, why a painter great enough to do good things is not great enough not to get into a rut?

F. E. GRANT.



IDEALS OF A PICTURE GALLERY

What does the "man in the street" expect when he leaves the street to enter a picture gallery? * * *

The pictures at the Metropolitan Museum have been brought together by no fixed and determined law, they express the aim of no one intelligence nor even of what a museum may sometimes boast—a communal intelligence or tradition. Rather they are the result of generous and public spirited impulses springing up in the minds of very diversely gifted benefactors. As a result the uninstructed visitor can scarcely hope to acquire definite notions about the historical sequence of artistic expression, nor can he hope to increase his susceptibility to the finest artistic impressions by a careful attention, fixed with all patience and humility, only upon the works of the great creative minds. * * *

What then should be our aim here? Anything like a strict historical method is impossible since there is only one aspect of the art which is adequately represented and that is the sentimental and anecdotic side of nineteenth century painting. For the rest we can present only isolated points in the great sequence of European creative thought. * * *

Whether we will or no, we are thrown back for our leading notion upon the aesthetic rather than the historical idea. We must in fact, so arrange the galleries that it shall be apparent to each and all that some things are more worthy than others of prolonged and serious attention. It is only by some such emphasis upon what has high and serious merit, that we can hope in time to arouse an understanding of that most difficult but most fascinating language of human emotion, the language of art. It is a language which is universal, valid for all times and in all countries, but it is a language which must be learned, though it is more natural to some than to others.

ROGER E. FRY.

Curator of Paintings, Metropolitan Museum.